

K S O R

# Guide

TO THE ARTS  
OCTOBER 1988

1250 SW 10th Ave., Ashland, OR 97520, (503) 482-6301







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K S O R

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# Guide

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1250 Siskiyou Blvd., Ashland, OR 97520, (503) 482-6301

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## FEATURES

---

- 6 **The Second City**  
Joseph Follansbee talks with a comedy troupe preparing to visit Bandon
- 10 **Vienna Choir Boys in Coos Bay**  
Charlie Kocher writes about the choir to visit Coos Bay this month
- 12 **Pochtar and Young: A Collaboration**  
Russian pianist Youri Pochtar plays compositions of Webster Young
- 14 **Russian Music Opens RVSO Season**  
Bill Davis previews the opening of the Rogue Valley Symphony season
- 16 **Northwest Ceramics Today**  
Barbara Ryberg looks at a ceramics exhibit at Schneider Museum of Art
- 20 **AfroPop Debuts on KSOR**  
*AfroPop* plays a brand new beat Friday nights on *World Beat*
- 23 **KSOR Winetasting Announced**
- 47 **Northwest Bach Ensemble**  
"Bach & Friends" opens the season

---

## DEPARTMENTS

---

- 2 **Director's Desk**  
Losses
- 9 **A Native View with Thomas Doty**  
The Stories of W.P. Kinsella
- 42 **Prose and Poetry**  
John Daniel
- 45 **Arts Events of October**

---

## KSOR THIS MONTH

---

- 22 **Programs & Specials at a Glance**
- 28 **Program Listings for October**



*Northwest Ceramics Today - 16*

**Cover:**  
**"Rogue Valley Fall Snow"**  
 by Judith Bernstein

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**FROM THE DIRECTOR'S DESK****Losses**

Radio is often so seemingly effortless for the listener that it is easy to become lulled into a sense of security and ease while listening. Certainly, we try to make our radio programs as fully accessible as possible. So it comes as a shock to listeners, and perhaps those on this side of the microphone as well, when reality sharply intrudes to remind us that radio programs and radio stations are only as strong as those who care about them.

Many of our listeners wrote and called in response to the announcements we broadcast in mid-August to report that "Northwest Week in Review" would no longer be heard on Monday afternoons. The change came much too late for the August *Guide* and, in fact, reflected a last minute confrontation with economic reality when the producers advised us with less than a week's advance notice that the program was going off the air.

"Northwest Week in Review" was a wonderful idea, a program developed from the journalistic and political resources of the Washington D.C. area in which current legislation and issues of interest could be explored with federal representatives. It was founded by Steve Forrester, who left about a year ago to take over the editorial helm of the *Daily Astorian*, and Tom Ackerman, who hosted the program until its demise.

The Pacific Northwest often seems to be an area with a mild political inferiority complex. We worry that the region doesn't command sufficient attention by presidential candidates seeking Super Tuesday victories. We fret over the periodic possibility that other areas in the West are coveting our water or our electricity to our own economic disadvantage. The federal government owns something approximating 70% of our land mass and we must monitor most closely the plans and decisions of the Bureau of Land Management and the U.S. Forest Service. We just don't seem to have the same sense of our region that say New York State does. New York City itself is, in most respects, larger than our entire state and perhaps not so much affected as we seem to be by that sense that some aspects of our destiny are controlled by greater powers centered on the Potomac. And then, of course, it's reasonably easy to take the train to the Potomac from New York for a quick day's business or call on a federal agency with which one has business.

Things seem a little different out here.



So *Northwest Week in Review* seemed like a wonderful idea, a program that could help span those gaps. It was sort of like a "Meet the Press" just for the Pacific Northwest.

But it's a measure of our region's economic frailty and naivete that the program had a shaky time finding and holding underwriters. And obviously the program cost money to produce. Stations were never really asked to pick up the tab because the producers understood implicitly that that was not a likely option for most. When the last underwriter failed to renew, and after a period of time no new angel stepped forward, Tom Ackerman reluctantly advised us that *Northwest Week in Review* would halt production almost immediately.

Another good program is also departing. Many of you have enjoyed the wide variety of entertainment heard on *Carnegie Hall Tonight* hosted by John Rubenstein. From the standpoint of production quality and value there is really nothing else in production that exceeds the program's weekly effort. Though it was founded with underwriting support from AT&T and broadcast on that basis for several years, AT&T notified the producers in 1987 that the company would not be renewing its underwriting arrangement, and in the intervening period the producers have been unsuccessful in locating a replacement underwriter. *Carnegie Hall Tonight* goes out of production in mid-September so it will be off the air by the time this *Guide* reaches you.

It's always difficult to have a good program go out of production. Frequently, these programs are unique and cannot be replaced from some other source. They leave a gap in our schedule and in our total service.

This is a month of losses.

Radio operates with a fairly small, intimate community of professionals. And in a state as small as Oregon, the people working in public radio work together very closely. In mid-August we lost one of our own with the death of Pat Joy, who was until recently the director of radio at Oregon Public Broadcasting in Portland.

Pat and her family have been closely associated with KSOR. Her stepister, Janet, was a student here as our Traffic Manager. We worked closely with Pat's sister, Kathy, when she worked at McCaw Cablevision and the Medford Chamber of Commerce. Pat's father, Dick Joy, was a long-time network announcer who retired to this area. Dick has appeared on KSOR numerous times, has hosted a national series for us and has been a source of useful comment and encouragement to KSOR over the years.

Broadcasting is in Dick's blood. And that is an interest and commitment which Pat acquired at an early age. She often talked about virtually growing up in radio studios. Pat had many interests but she was a broadcaster first and foremost.

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As a reporter for KGW television in Portland, Pat was a woman reporter in a day when that was not only unusual but unique. Television cameras were heavy and bulky and lugging them around was hard work for which women were not generally considered. Pat was a star KGW reporter, proud of her work and her career, despite its difficulty. When the Oregon Public Broadcasting Commission was founded in 1979, Pat was appointed as a founding commissioner. She left KGW for public broadcasting when she joined the OPB staff a couple of years later. Shortly thereafter she returned to her first love, radio, when she assumed operational responsibility for OPB's several radio stations.

Pat cared passionately about radio as an industry, about the radio service for which she was responsible and about the listeners which her stations served. Her news background was never far from her sense of radio and she relentlessly pushed for developing stronger, more incisive news coverage at all levels. And she nurtured the newer staff members just learning the craft of radio. She never lost

sight of the fact that radio is a people enterprise, done by and for individuals. If there was anything of which she was intolerant, it was broadcasters who had less regard for these values than she did.

When she was struck down less than a year ago by a vicious, debilitating and mysterious virus, it came as a deep shock to all of us in Oregon's public broadcasting community. She knew something was wrong and was frightened by it. Virtually overnight, the bright, witty, precise person we had all known went into eclipse. It was a time of deep sadness for many.

Pat Joy led a wide, full life and contributed to the work of many non-profit and civic associations. But it will be as a broadcaster that Pat is, and would want to be, primarily remembered.

Her passing leaves a deep void with her family, her many friends, and in the broadcasting community of which she was so prominent a member. The loss of Pat Joy is a loss that we will feel for a long time to come.

— Ronald Kramer  
Director of Broadcast Activities



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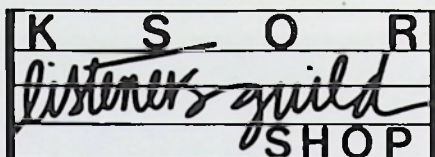
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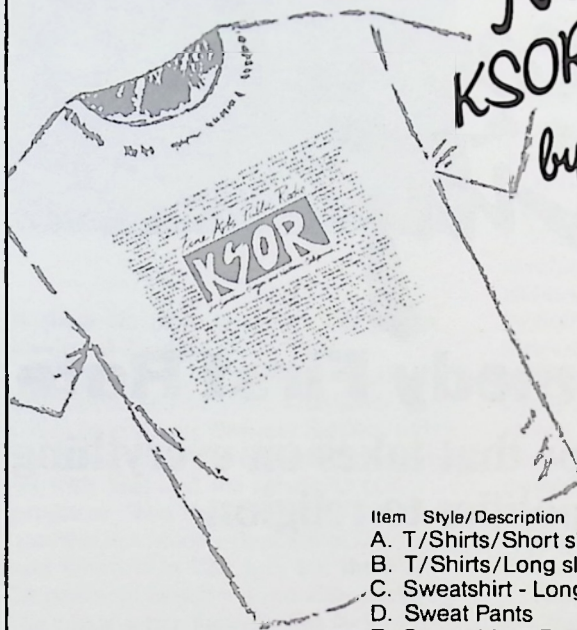
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# The Second City

## Keeps Comedy First Rate

A comedy troupe that takes on everything  
from politics to religion

by Joseph G. Follansbee

Television networks revel in the slow-motion replay. Football commentators milk every last detail out of a quarterback sneak or long bomb, especially if the play means a possible injury. It's play analysis *con* paralysis.

The situation's ripe for comedy. Though an injury in slo-mo shouldn't be laughed at, slow motion itself becomes farcical, even ridiculous, when taken to an extreme. And it takes a first string comedy troupe such as The Second City to make a satire of slow motion funny.

Bandon gets a chance to see it work. The Second City Touring Company has scheduled its own brand of TV football, other comedic end runs, and its world champion improvisation segment for a fast-paced date in the Oregon Coast city.

Comedy watchers often think of SCTV when The Second City's name comes up in conversation. In the late 70s, the company produced a series of 26 ninety-minute shows called **SCTV**, which

lampooned the television industry through the workings of a television station. The show aired on NBC in 1981 after **Saturday Night Live**, and echoed **WKRP in Cincinnati**, a CBS send-up of radio.

But The Second City's comedy tradition goes far beyond the boob tube and the pigskin. Its original style leaves no sacred cow unslain when it takes on everything from politics to religion. The tradition goes back to the early 1950s, when a number of graduates of the University of Chicago decided to offer a little nutrition to Chicago's theater-starved audiences.

In 1953, Paul Sills, The Second City's original artistic director, joined with several theater lovers and set up shop on the second floor of an old chop suey house at North and LaSalle streets in Chicago. Together with writer-director David Shepard, the group formed the Playwright's Theater Club, and invited actors such as Ed Asner, Elaine May, and





Barbara Harris to help out. The group produced 25 plays in two years.

The Playwright's Theater Club flourished, and in 1954, University of Chicago graduate Bernard Sahlins, today the producer of *The Second City*, signed on with Sills and the others as co-producer. The theater moved to new quarters in a second-floor loft at Dearborn and Division in Chicago, but the Fire Department closed it down after declaring the space a fire hazard. The lack of a home killed off the company.

Undaunted, Shepard and Sills organized the Compass Players in 1955 to play nightclubs. The Compass Players specialized in a theatrical, improvisational style.

In downtown Chicago, Sahlins organized the Studebaker Theater Company, and the old Playwright's actors divided their time between Studebaker and Compass. New faces also appeared, including Shelly Berman, Jerry Stiller, Anne Meara, Alan Arkin, and composer-pianist William Mathieu.

But Studebaker and Compass folded after a short time, and the players dispersed. Some, however, went on to individual success in cabarets and concert tours. And despite lack of a company, actors in the old troupe kept in touch and hoped for a new opportunity in Chicago.

The chance came in 1959, when Sahlins, Sills and others gathered remnants of the Compass and Studebaker players and asked the owner of a closed

Chinese laundry if they could rent the space for a theater. Taking its name from a jab at Chicago by *New Yorker* writer A.J. Liebling, *The Second City* opened its doors.

From the beginning, *The Second City* relied on the talents of its actors rather than fancy sets and costumes. Today, as in previous years, the stage at *The Second City Theater*, in Chicago's renovated Old Town district, features simple lighting, a pitch black floor, a few chairs, and a couple of doors.

With this as background, the troupe revolutionized comedy. Instead of elaborate comedic plays or stand-up monologues, the group performed a series of unrelated sketches, often accompanied by original music. A blackout signaled the beginning and the end of a sketch. The pieces focused on topical issues, and actors invited audience members to participate through suggestions for improvisations. Successful improvisations became regular sketches in later shows.

The group loves to satirize every day life, but it also approaches serious issues, such as AIDS, says Joyce Sloan, *The Second City's* manager for all its 29 years. Material has included how a heart transplant patient who took out a loan must pay for the surgery or give back his heart, how the media totally destroys a cleaning woman's candidacy for the presidency, and how an out-of-date computer saves itself by dating a newer model.

"We find the irony of the situation and play that. We take a look at ourselves," she says. "What we talk about is behavior, and it's all very real, yet bigger than life."

Chicago fell in love with the troupe, and so did the rest of the country. *The Second City* first opened in New York in 1961 at the Royale Theater with a cast that included Alan Arkin, Andrew Duncan, and Paul Sand. After several Off-Broadway shows, the company received rave reviews in London. Back in the States, it offered its interpretations to audiences in Detroit, Cincinnati, Cleveland, Los Angeles, and other towns.

The Second City went on the road permanently in 1967, when it created a specialized touring company. This first company put down roots in Dundee, Ill., in 1976, and The Second City created another touring company, which will stop off at Bandon.

In 1973, The Second City went international when it formed a permanent company in Toronto, Canada. The first Toronto group included composer-lyricist Fred Katz, plus Dan Akroyd and Gilda Radner, who went on to fame as part of the original cast of **Saturday Night Live**. The Toronto company celebrated its 15th anniversary at the end of August.

Television became a favorite sidelight for The Second City, first with a series of 1963 television specials in England, then with **SCTV** in 1976. The **SCTV** cast included John Candy, Joe Flaherty, and Rick Moranis. In April, 1983, Home Box Office broadcast **The Yesterday Show**, a mixture of new sketches and old newsreels.

The Second City has also spread its talents over Hollywood. Paramount Pictures purchased its screen adaptation of David Mamet's **Sexual Perversity in Chicago**, and the company has created such films as **The Pinkerton Lady**, **Weekend Warriors**, and **Intimate Sex Lives**. Two Second City graduates wrote the 1988 summer picture **Stealing Home**. Of course, The Second City alumni such as Dan Akroyd (**Ghostbusters**), John Belushi (**Animal House**), and Bill Murray (**Caddyshack**), have become movie stars. The Second City and its predecessor companies have sent off more than 200 performers to bigger and better things.

"It's difficult for me to go out to a movie or watch television without seeing someone from The Second City," Sloan says.

Despite film and television projects, Sloan says, theater remains the backbone of The Second City. Within that backbone, training is the cord that binds. The long list of graduates proves the point, and so does The Second City's Touring Company. The dozen or so young comic actors out of 200 that pass two days of grueling auditions get "farmed out" to the touring company, where they hone improvisation skills gained at school or in The Second

City's special classes. To be a "Second Citizen," a comic actor must be agile, energetic, and tastefully funny. If they make it, they have one of the best jobs in comedy, Sloan says.

"They work every night in front of a wonderful audience, they get to try out their own ideas, and they get immediate feedback of what works and what doesn't," she says. "They grow and develop their material and themselves."

After a stint with the touring company, the actors hope to achieve a permanent spot in the Chicago or Toronto companies, and almost certain offers from major producers in New York and Los Angeles.

"The Second City is the best showcase in the world," Sloan says.

But even though the touring company is a "farm team," the comedy is still major league, Sloan says. The constant turnover keeps the satire fresh and up-to-date. The Bandon audience can expect performances from touring actors Faith Soloway, Greg Holliman, Michael McCarthy, Ken Olshanksy, Dave Sinker, Jill Talley, Jane Lynch, and Tim Meadows that rival the best of performers at the Chicago or Toronto main stages, Sloan says.

The Second City players do their homework, too, Sloan adds. When they get into Bandon, the actors will ask around about local people or place names, and will try to incorporate them into the show.

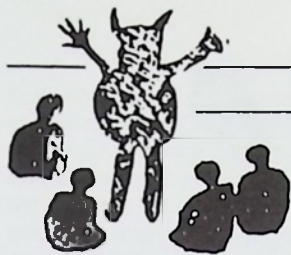
"There may be a terrible neighborhood we can refer to," Sloan says.

Well, Bandon may not have a terrible neighborhood, but it will see incredible comedy.

*Joe Follansbee is an Ashland freelance writer and a volunteer announcer on KSOR.*

**The Second City Touring Company comes to Bandon 9:00 pm, Saturday, October 15, at Harbor Hall. Tickets are available at Bandon Card and Gift in Bandon, Coquille Valley Shoe Repair in Coquille, and at Off the Record in Coos Bay. Prices are \$12.50 advance, \$13.50 day of show. For information call 347-9762.**





## The Stories of W.P. Kinsella

by Thomas Doty

In five volumes of short stories, writer W.P. Kinsella has managed to enter into the complex world of Native Americans with sympathy, understanding and humor. Though the stories are beautifully rooted in the traditional ways of the Indians of the Ermineskin Reserve in Alberta, the reader is constantly reminded of their on-going struggles to keep their traditions alive in a white-dominated world. Silas Ermineskin, the narrator of the stories, says, in his Cree English, "Sometimes the Government makes me so mad I get tears in my eyes just from thinking of what they done, or try to do to us Indians."

In his story titled "Bones" Kinsella gives his readers a startling view of archaeology.

Silas says, "What cause all the trouble is that a carload of archaeologists come snoop around the reserve one day . . . get their car stuck and while they trying to dig it out find the bones of an Indian been dead for a long time."

The story moves from the reserve to the Glenbow Institute in Calgary, where the Ermineskin Warrior Society, under the leadership of firecracker-feminist and rabble-rouser Bedelia Coyote, tries to get the bones back. As Silas says, "We argue as good as we can but they is the Government and we is Indians so it be pretty easy to figure out what going to happen."

But the arguments are grand. Bedelia Coyote says, "Hey, we going to one of these days go up to maybe Mount Pleasant Cemetery in Edmonton — one

of them white man burial grounds — and dig around for some white man artifacts. We figure we start up a white-man museum . . . and boy, when we dig up a dead white man we gonna glue all his bones together and put him out for tourists to see every summer and for school kids come to look at and study about."

The government boys don't like that kind of talk and remind Bedelia that "there are laws against desecrating graves." "We only gonna dig up graves of people who dies before maybe 1910," she says. "We can dig in the name of history too."

Having tried everything else, they finally get the bones back in the only way left to them. Mimicking the methods of the archaeologists, they steal them.

In the ensuing re-burial, Frank Fencepost remarks that they have no way of knowing for sure if the bones are Indian. Bedelia replies, "When it gets right down to the bones I guess it don't make much difference."

In the end, they give the bones a burial that would touch the hearts of any culture. Silas says, "Etta she know the old-time death songs of our people and she start to chant some, first soft as the voice of a small animal then rise up slow to the scream of the hawk. We take up the rhythm of her voice and we pretty soon move along the snowy trail like dancers."

Written through the eyes of Native Americans with a clarity of vision present only in the best literature, the stories of W.P. Kinsella have plenty to teach us all.

*Thomas Doty is a storyteller, poet and teacher of Native American traditions of the Northwest. He lives in Ashland, Oregon.*

**"When Animals and People Were Not So Different," an audio cassette of Native American myths told by Thomas Doty, is now available. To order, send \$9.50 to TAO Productions, 904 Garden Way, Ashland, OR 97520. Or call (503) 482-4034.**



# *Vienna Choir Boys*

## *To Perform in Coos Bay*

For nearly five centuries the Vienna Choir Boys have enchanted millions with the charm and excellence of their music-making. The traditions they preserve are not the hidebound curiosities one finds in museums or libraries, but living, breathing manifestations of a noble heritage dedicated to continuing the glories of the past in today's too-easily jaded world.

The Vienna Choir Boys were founded by Imperial decree on July 7, 1498 by the humanist Emperor Maximilian I to fulfill his wish to have choristers in the Imperial Chapel. From its inception, this organization has attracted the finest musicians in the west: Christoph Wilibald Gluck, the founder of the modern operatic form, spent his most creative years as composer to the Hapsburg court in Vienna and wrote for the Imperial Chapel. Mozart did the same on his promotion as

Composer to the Court in 1787. Although Josef Haydn was not a member of the Imperial Court, he experienced the life of a choirboy to the fullest and many of his works are to be found in their repertoire. The greatest prodigy, and without a doubt the most famous choirboy, was Franz Schubert, who sang as a choirboy from 1808 to 1813. Anton Bruckner became organist of the Imperial Chapel in 1867 and added his influence to those of his equally illustrious precursors.

In 1918, however, it seemed that the collapse of the Hapsburg dynasty and the dissolution of the Austro-Hungarian Empire would mean the end of the world-famous institution. Fortunately, Joseph Schnitt retained the chaplaincy of the Imperial Chapel and in 1924, encouraged by his many friends, he decided to re-found the boys choir. He felt that the



boarding school method was the only practical one of insuring the musical training necessary for the choristers and, despite enormous economic difficulties, the attempt was made. Schnitt spared no personal expense and he alone is responsible for the salvation of this aspect of Austrian musical tradition. What he began as an experiment has grown to be an enormous success and the Vienna Choir Boys, as they were now called, began to embark on concert tours around the world.

Anyone who has seen the boys, either in rehearsal or in performance, soon realizes the secret of their fascination: they have managed to combine the naivete of childhood with artistic maturity — something that can only be achieved through serious work. Those who wish to be considered for entry attend a special preparatory school where they receive a thorough education with special attention paid to the theory and practice of singing as well as instruction on one musical instrument. At the examination, which the candidates take at the age of nine, musical ability is the decisive factor, irrespective of creed or social standing.

More often than not two choirs are away on tour at the same time, with each tour lasting an average of three months. On such a tour the 24 choristers are accompanied by a choirmaster, a tutor and a nurse, who are entrusted with their care and welfare. Since their first United States tour in 1932, the Vienna Choir Boys have visited America no fewer than 42 times, have completed numerous tours of Asia — travelling as far as Japan — and have toured Australia. They have also appeared in South America and South Africa. They have been received by innumerable heads of state, including audiences with Popes Pius XI, Pius XII and Paul VI. The time lost on concert tours is more than compensated for by an intensive program of teaching and study in classes that seldom exceed more than 10 students. In the private school, which conforms to the standards set by the Austrian Ministry of Education, there is a staff of 30 fully qualified secondary school teachers.

Through their films, recordings, television appearances and tours, the Vienna Choir Boys have delighted millions in every corner of the world with their programs of costumed sacred songs, secular and folk music, amply justifying their reknown as the world's most beloved choir.

## *Vienna Choir Boys*

### **Translators and Volunteers Needed**

Final plans are being made for a performance of the world-famous Vienna Choir Boys on Thursday, October 6, in Coos Bay, sponsored by the Coos Bay-North Bend Rotary Club.

Founded by "imperial decree" in 1498, the Vienna Choir Boys have made thousands of appearances in America since their first visit in 1932. When the 24-voice choir visits Coos Bay, it will be fresh from an appearance at the Summer Olympic Games in Seoul, South Korea.

While in the Bay Area, special arrangements are being made for the choir, including a chance to meet and socialize with children of the same age range. The Rotary Club is seeking German-speaking volunteers to help translate in those exchanges.

Anyone interested in helping with the visit can contact Dr. Bill Bacon, chairman of the event for the Rotary Club, at 269-5353. Other club members working on the event include Van Sias, Gordon Ogden, Cindy Goodrich, Charles Kocher, Ted Terry, Roy Fietz, Dean Sheldon, Bruce Bennett and Lee Wicklund.

The performance in Coos Bay has been set for 8 pm in the Marshfield High School auditorium. Ticket prices are \$13.50 for reserve seating, \$7.50 for general admission adult tickets, and \$5 for general admission tickets for children under 12.

**Tickets are available at The Bon in Pony Village, from Rotary Club Members, or sent to the Rotary Club at P.O.Box 102, North Bend, 97459, and should include a self-addressed, stamped envelope.**

*Webster Young*



# Pochtar & Young

Music is a mysterious art. Most of us have at least tried to play a musical instrument, so we have some idea of how music is interpreted. But the process of composition, of actually creating the music, remains obscure. Does the composer just hear it in his or her mind, and write it down? Or is it a laborious process of hammering out each note, one by one, on a piano?

On October 23, concertgoers will have the opportunity to investigate the process of composition as the State Ballet of Oregon presents a concert by pianist Youri Pochtar, with the ballet's composer-in-residence, Webster Young.

The program will begin with Youri Pochtar at the piano in a recital which will include works by Webster Young, two of which were commissioned by the State Ballet for this event, as well as music by Schubert, Brahms, Debussy and Prokofiev. Following Pochtar's recital, Webster Young will participate in a question and answer session with audience members, which will be moderated by KSOR.

This session follows the popular "Meet the Composer" format, during which composers attend performances of their own works, and offer audiences insight into the process of creating the music. Following the concert and "Q&A," audience members are invited to attend a reception for Young in the foyer of the SOSC Music Building.

Youri Pochtar was born in Russia, and now lives in Paris. This is the first American



*Yuri Pochtar*



---

## *A Collaboration*

tour. Pochtar was a first-prize winner upon his graduation from the Moscow Conservatory, and has won the Jose Iturbi Piano Competition in Spain, and Italy's Ettore Pozzoli Piano Competition. He also won the Grand Prix for Piano from the Tchaikovsky Conservatory in 1976.

Webster Young's music is known to patrons of the State Ballet of Oregon. He has contributed music for the ballet's productions for several years, and is the most recent Oregon Arts Commission Award winner in music composition for his ballet, *Tango*. Young has studied composition with Richard Swift and Andrew Frank at the University of California, Charles Jones at the Aspen Music Festival, and Giampaolo Bracali in New York City.

In addition to his ballet compositions, Young has composed works for piano and harpsichord, as well as orchestral, chamber and vocal music.

Webster Young and Youri Pochtar met in Paris, and this will be their first collaboration. The unique character of this concert should give the audience the opportunity to explore with the artists how music is created, from first inspiration to final performance.

**Youri Pochtar will perform Saturday, October 23 at 3:00 pm in the SOSC Music Recital Hall in Ashland. Call Premiere Attractions 488-1204, extension 132 for tickets or information. Tickets will be \$8.00 general admission, and \$6.00 for SOSC students.**

# Russian Music



by Bill Davis

The Rogue Valley Symphony Orchestra will open its 1988-89 season on October 27 with music from three Russian composers: Shostakovich, Tchaikovsky, and Borodin.

Conductor Arthur Shaw likes to celebrate the beginning of a new concert season with a lively and uplifting piece of music. That is why he selected Shostakovich's *Festival Overture* to introduce the first concert of the coming season.

"The *Festival Overture* is exciting music," says Shaw, "and it's fun to play. The fast, soaring nature of the piece suggests a festive occasion, and that seems a good way to begin this season."

Then came a recommendation from the Symphony's Artistic

Advisory Committee that Borodin's Symphony No. 2 be included in the season. Shaw felt that the longer, more complex, and more serious Borodin masterpiece would provide a perfect balance for the lighter introduction of Concert I.

With two Russian composers already represented on the program, cello virtuoso Bryan Epperson was signed as guest soloist, and in the field of music for cello, all arrows began pointing to Tchaikovsky's *Variations on a Rococo Theme*. Thus, through a combination of circumstances and design, a concert of all-Russian music was conceived.

"Actually," concedes Shaw, "the all-Russian idea did seem aesthetically appropriate, and the Shostakovich *Festival* makes a nice bridge from last season, which we ended with his Fifth Symphony."

Shaw's primary goal in programming music, however, is to achieve balance, not only within each concert but for the entire season's schedule and, ultimately, among the

# Opens Rogue Valley Symphony Season

seasons. He points to the balance in Concert I between light and serious, fast and slow, simple and complex. The concert builds progressively toward the serious and the complex.

Borodin's nationalistic theme in Symphony No. 2 does not stand alone in the coming season; distinct American themes pervade the music of Aaron Copland in the November concert, and the strong nationalism of the Finnish composer Sibelius will be heard in the fourth concert next March.

Balance, then, is achieved by such means as variety, parallels, contrasts, recurring themes, change of pace, and change of mood. In Concert III next January the romanticism of Rachmaninoff will balance the classicism of Mozart; featured performers throughout the season will play different instruments in a variety of moods. Last season's concerts moved in a generally ascendant curve to a pinnacle of musical prowess in a final performance of Shostakovich's Symphony No. 5; the current schedule is planned to parallel that curve, with Mahler's Symphony No. 1 providing the season-ending climax in April. Conductor Shaw has programmed many a surprise and delight between the opening and the closing.

Shaw believes that one of the season's highlights will be the appearance of cellist Epperson in the first concert. The choice of Tchaikovsky's *Rococo Theme* was based in part on Epperson's superior ability. Shaw says that the piece demands great technical virtuosity of the player.

Other guest soloists will be violinist Ali Forough, playing Saint-Saens' Concerto No. 3 in Concert II, and pianist Anna Taffel, performing Rachmaninoff's romantic *Concerto No. 2* for the third concert in January. Concert IV in March will feature the orchestra's own percussion section in Milhaud's Concerto for Percussion and Orchestra, and the winner of the annual Young Artist Competition will perform a piece yet to be named in the final concert of the season.

Concert I will open in SOSOC's Music Recital Hall on Thursday, October 27, repeat in Grants Pass Friday night, and complete the three-performance series Saturday night in Medford North High's Lynn Sjolund Auditorium. All three performances begin at 8:00 pm. Although the Ashland hall is sold out for the season, some tickets may become available as subscribers unable to attend return their tickets.

Ticket information is available at the RVSO office in SOSOC's Music Building (503) 482-6353.

*Bill Davis is a member of the Rogue Valley Symphony Association Board of Directors and is editor of the Symphony's newsletter Major and Minor.*



# Northwest Exhibit at Schneider



by **Barbara Ryberg**

*Robert Sperry, Platter*

Any time a new or differently executed art form takes hold of a region there is a tendency to look for references, or impulses responsible for the development. In the case of ceramics in the Northwest, sources for its development are readily accessible through its people and its natural resources. The "people" referred to here are, of course, the Northwest Native American population for their religious and functional clay objects. Another population group includes people from Oriental countries, whose traditions in clay work go back centuries. There is a spontaneity of approach, an open acceptance of change borrowed from the Orient which informs much of the Northwest ceramics, while the Native

American contribution might be described as more direct, honoring the craft for its dual connections with use and worship. Specifically, though, it is nature at work finding interpretations through cultures whose values vary but which, in one way or another, involve the cosmos.

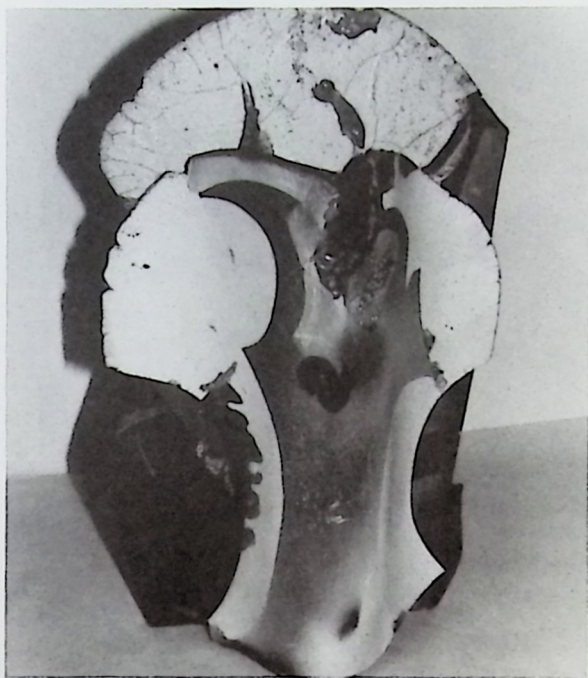
Nature is something that the Northwest still has, and most practising ceramists speak of the forests, streams, mountains and the sky, even, as on-going sources of inspiration. Not to imply that these artists are star-gazers wearing tunics. They are university trained in art and related fields, bringing the depth of objectivity and history to their work.

Influences are important to understand because they are the foundation of a given



# Ceramics Today

## Museum of Art



*Jim Romberg, Raku Sculpture*

aesthetic, that which supplies the adhesive necessary to the health and growth of any art form. In the case of ceramics in the Northwest, experimentation makes it possible for the aesthetic to continue to evolve, but in a manner coherent enough to be recognizable to the careful viewer.

Experimentation in ceramics in the Northwest began in the 30's, but was largely confined to the production of functional wares. The overriding attitude however, was progressive, fueled as it was by newly emigrating cultures from Mexico, Scandinavia and the Balkan countries, where ceramics held sway as more than a functional art form. The rich mineral and clay deposits plus the influences brought here by artists from

the Eastern United States added up to the beginnings of an artistic movement.

Another important factor in the growth of Northwest ceramics is the Northwesterners' bent for independence. (Some critics might give it full credit for the phenomenal rise of ceramic art and let it go at that.) Still, it was this independence that pulled the pioneer ceramists through some tough times. It wasn't until 1939 that universities included ceramics in the art curriculum; it wasn't until after 1945 that modernized wheels appeared; and it was even later that, disrupted by the War, trained professionals from Europe arrived to instruct, bringing with them a new dimension of artistic sophistication.



*Rudy Autio, Sandusky Bay Ceramic Sculpture*

Throughout the 40s and into the 50s, Northwest ceramics stuck to functional objects with clean, geometric forms mirroring the Art Deco trend of machine-slick inspiration coupled with hand-made integrity. The mood was up-beat, but fortunately for us all, not everyone agreed.

By 1952, when Frances Senska, a native of Cameroun, Africa with a MFA from Iowa began teaching at the Archie Bray Foundation in Helena, Montana pottery turned a corner. Peter Voulkos and Rudy Autio, pioneer names in Northwest ceramics, were her students. Though still isolated from major artistic movements in the United States, European forces reached these young artists through books. Later, abstract expressionism would provide the impetus necessary for a full break with the traditional approach.

In the mid-fifties, Peter Voulkos, an artist of Wagnerian temperament, is credited with leading this break, along with Rudy Autio. Inspiration to deepen their experimentation came from the Black Mountain College seminars and the work going on in Los Angeles. It was there that Voulkos made the leap from the "truth to materials" aesthetic, popular with the Bauhaus School, when he experimented with epoxies to join parts and used paint alongside glazes. Once, when someone asked him the difference between a pot and a sculpture, he shot back, "If it holds water I call it a vase. If it leaks I call it a sculpture."

At this same time there was a pervasive effort in the name of "good design," largely Teutonic in origin, to paint everything white, including the





*David Shaner.  
Basin with  
Stone Dnagama  
Fired*

dinnerware.

Meanwhile, back in the Northwest, functional pottery continued to be executed, with characteristic attention to craft and design.

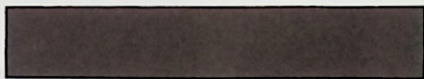
So the impulse to move toward sculpted clay, to regard clay objects as three dimensional works of art and thereby lift ceramics out of the "minor" arts and into the "major" arts was not really on its way until the late sixties.

But, the door was opened and opened wide, too wide ever to shut out the innovation and experimentation begun by most of the artists represented in the Northwest Ceramics Today exhibition. They are among those responsible for what Northwest Ceramists call the Northwest aesthetic. (It would be presumptuous to credit any one artist, with so many working at different levels.) It is not presumptuous, however, to insist that this aesthetic will continue to grow and to change and to bring with it the joy one experiences when in the presence of fine art.

It should not go unnoticed that an important part of the growth of any art form is the support generated by the public. For over a decade an Ashland gallery, Lithia Creek Arts, has responded to that interest by showing and marketing ceramic art, opening up the means for patrons to collect it. That Ashland should now have a fine arts museum to show this

art is recognition of the maturing of ceramics and its entry into the major current of art not just in the Northwest, but in America.

*Barbara Ryberg is a regular contributor to the Guide. Her source for this article is La Mar Harrington's History of Ceramics in the Pacific Northwest.*



The first major exhibition of Northwest ceramics art brought together in 15 years will be displayed at the Schneider Museum of Art, October 14-November 23. Thirty-five artists from Oregon, California, Washington, Idaho, and Montana have pieces in the show. There are familiar names in the group, Jim Romberg of the SOSC Art faculty, Patrick Horsely, Richard Notkin, Thomas Coleman, along with Rudy Autio, Frank Boyden, John Takehara, Akio Takamori, Patti Warashina, Anne Hironelle, Dave Shaner and many others.

A public reception to open the exhibition is scheduled for Thursday, October 13, from 7-9 pm. Museum hours are 11 am - 5 pm, Tuesday through Friday and 2 - 5 pm Saturday. The Schneider Museum of Art is located on Indiana Avenue just off Siskiyou Boulevard on the Southern Oregon State College campus in Ashland.



## Debuts on KSOR's World Beat

Public Radio stations across the country including KSOR, are about to pick up a brand new beat. It's the debut of AfroPop, a unique new series celebrating the exuberant music of contemporary Africa.

The series, taped on location in dozens of African cities, as well as Paris and London, will be heard on KSOR's **World Beat** program on Fridays. **World Beat** begins Friday, October 7, at 10 pm. **AfroPop** becomes part of the program two weeks later on October 21.

Irresistible rhythms from West African percussionists . . . hot and cool guitar lines from Zairian bands . . . lush vocal harmonies from South African "mbaganga" groups. These are only a few sounds of **AfroPop**, premiering at a time when American interest in African music has never been so intense.

"Although the United States is usually on the cutting edge of new trends in music, we're only now discovering what Europe and Africa have known about for years," says **AfroPop** producer Sean Barlow of World Music Productions. "This series is going to open a lot of ears."

The series draws upon music and interviews taped on location, as well as studio recordings. With artists personally introducing their songs to the American **AfroPop** audience, each program revolves around a single theme, such as guitar styles, women in African music, and regional music, including Nigerian juju music and Ghanian "highlife" music. One program pays tribute to Thomas Mapfumo, known to millions as "The Lion of Zimbabwe," whose brilliant accomplishments as a singer, arranger, and bandleader have inspired a new generation of Zimbabwean musicians.

Although most of the musicians featured on **AfroPop** are as yet unfamiliar to American audiences, two well-known names emerge from the roster: exiled South





*Two of Zaire's most popular singers, Papa Wemba and N'Yoko Longo.*

Africans Miriam Makeba and Hugh Masekela. Both rose to prominence during the late 1950s and early 1960s, and recently made triumphant returns to the stage with Paul Simon's "Graceland" tour.

One program, a visit to Kinshasa, Zaire, takes listeners to the exciting non-stop music capital of central Africa, where Soukous bands such as Zaiko Langa-Langa perform. "AfroParis" presents the crossroads of the French-speaking African world and the most important city for African music today — Paris. "Sounds from South Africa" features top artists from the highly diverse music scene in South Africa, including South African disco, township Mbaganga styles, electric, and choral music. "Senegal, the Emerging Giant" focuses on the new generation of Senegalese musicians who challenged the dominance of Afro-Cuban music in that region, and developed more original, indigenously based music.

The host of **AfroPop** is one of the most popular broadcast personalities in Africa, Georges Collinet, whose music programs are heard by more than 80 million Africans. Says Barlow, "Collinet is a warm, engaging, and relaxed presence on **AfroPop**, and has an uncanny way to draw listeners into the music, and even up on their feet. It's very hard to listen to these sounds and not move."

"**AfroPop** is meant to be fun and fast-moving," Barlow adds. "And listeners will learn some fascinating new things along the way."

Major funding for **AfroPop** is provided by the Corporation for Public Broadcasting, Rockefeller Foundation, the National Endowment for the Arts, NPR member stations, and the NPR Arts and Performance Fund. Flight arrangements to Africa were provided by Sabena Belgian World Airlines.

## PROGRAMS & SPECIALS AT A GLANCE



*Musical innovator Thomas Mafumo. "Lion of Zimbabwe"*

**World Beat** music comes Friday, Oct. 7, at 10:00. AfroPop, and other music from the world.

**AfroPop** a new NPR series of exciting pop from Africa, 10:00 pm beginning Oct. 7. KSOR's World Beat program.

**American Jazz Radio** Thursdays 10:00 pm beginning Oct. 7. KSOR, with a repeat broadcast 2:00 pm on KSMF.

**Joe Frank** returns to KSOR after his absence with more of his sound pieces, Tuesdays beginning October 4.

### Sunday

- 6:00 Weekend Edition
- 8:00 Monitoradio
- 9:00 Micrologus
- 9:30 St. Paul Sunday Morning
- 11:00 High Performance
- 12:00 Chicago Symphony
- 2:00 A Musical Offering
- 4:00 New Dimensions
- 5:00 All Things Considered
- 6:00 The Folk Show
- 8:00 Sing Out's Songbag
- 9:00 Possible Musics including Music From Hearts of Space at 11 pm

### Monday

- 5:00 Morning Edition
- 7:00 Ante Meridian
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 Philadelphia Orchestra
- 4:00 Fresh Air
- 4:30 Jefferson Daily
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 S.S. Glencairn Plays Babbitt (Beg. Oct 10)
- 9:30 What Ho! Jeeves Voice of the Island (Beg. Oct 24)
- 10:00 Ask Dr. Science
- 10:02 Post Meridian (Jazz)

### Tuesday

- 5:00 Morning Edition
- 7:00 Ante Meridian
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 Cleveland Orchestra
- 4:00 Fresh Air
- 4:30 Jefferson Daily
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Joe Frank
- 10:00 Ask Dr. Science
- 10:02 Post Meridian (Jazz)

### Wednesday

- 5:00 Morning Edition
- 7:00 Ante Meridian
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 Pittsburgh Symphony
- 4:00 Fresh Air
- 4:30 Jefferson Daily
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Vinny
- 9:30 Paul
- 10:00 Ask Dr. Science
- 10:02 Jazz Pre
- 10:45 Post Meridian (Jazz)





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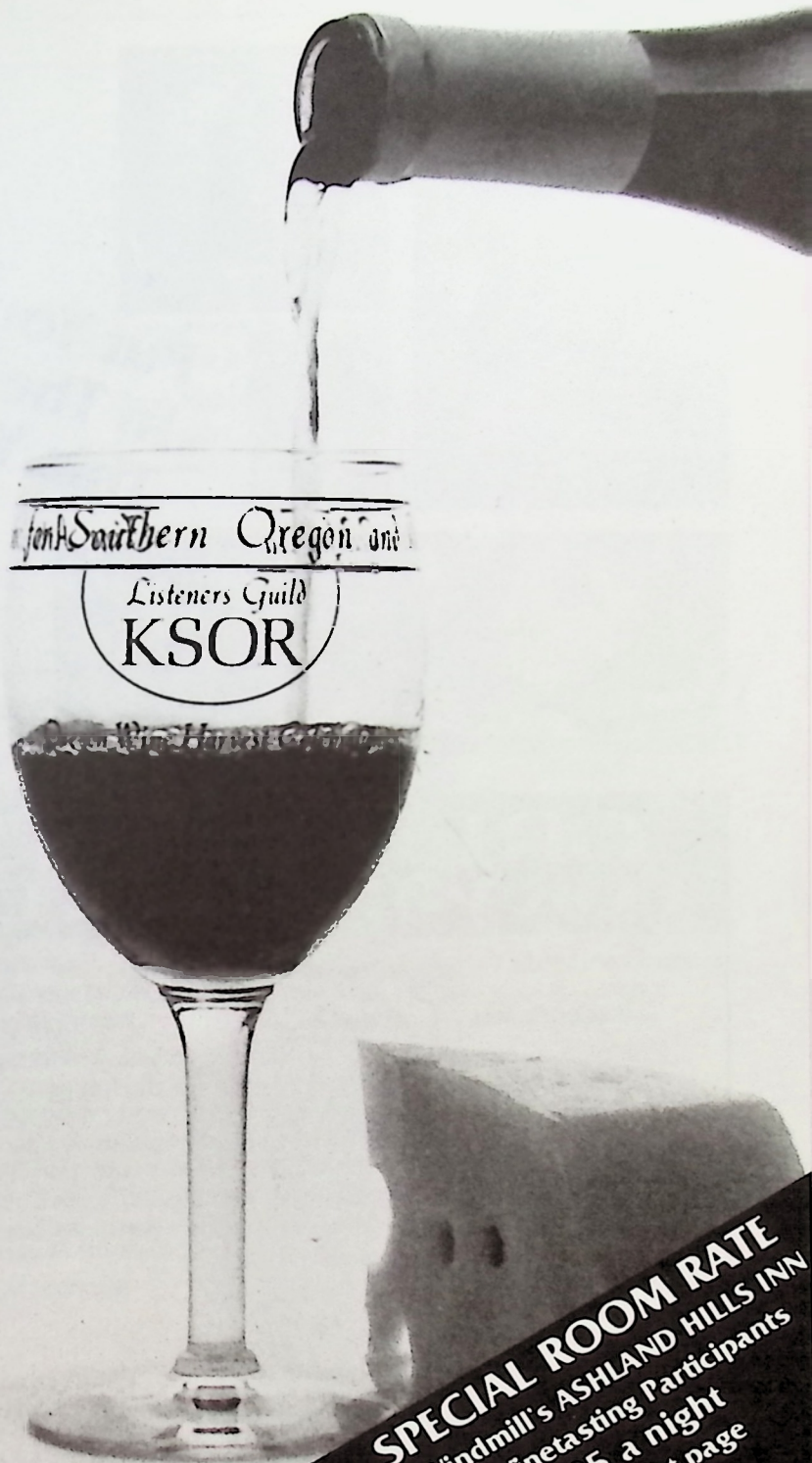
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**The War of the Worlds** was first broadcast on Halloween, 1935, and as a fifty-year anniversary tribute **Vintage Radio** will repeat Orson Welles' original broadcast, Wednesday, October 26 at 9:00 pm on KSOR.

**The Canadian Opera** returns to KSOR with a six-part series, Saturdays at 10:30 am beginning October 22.

**Ravi Shankar visits St. Paul Sunday Morning** to begin the program's new season, Sunday, October 9 at 9:30 am on KSOR.

Wednesday	Thursday	Friday	Saturday
6:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition	6:00 Weekend Edition
7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian
10:00 First Concert	10:00 First Concert	10:00 First Concert	10:00 Jazz Revisited
12:00 KSOR News	12:00 KSOR News	12:00 KSOR News	10:30 Canadian Opera (Beg. Oct 22)
2:00 Music From Europe	2:00 Music From Europe	1:30 Music from Washington	11:00 World of Opera
4:00 Fresh Air	4:00 Fresh Air	3:30 Marian McPartland's Piano Jazz	2:00 Sea Cliff Chamber Players
4:30 Jefferson Daily	4:30 Jefferson Daily	4:30 Jefferson Daily	4:00 Studs Terkel
5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:00 Mountain Stage
9:00 Le Show	9:00 Le Show	8:00 New York Philharmonic	8:00 A Prairie Home Companion
10:00 Ask Dr. Science	10:00 Ask Dr. Science	10:00 Ask Dr. Science	10:00 The Blues
10:02 American Jazz Radio Festival	10:02 American Jazz Radio Festival	10:02 World Beat	
12:00 Post Meridian (Jazz)	12:00 Post Meridian (Jazz)	AfroPop (Beg. Oct 21)	

# Sunday

by date denotes composer's birthdate

## 6:00 am Weekend Edition

National Public Radio's weekend news magazine with host Susan Stamberg.

## 8:00 am Monitoradio

The weekend edition of the award-winning news magazine produced by the staff of the Christian Science Monitor.

## 9:00 am Micrologus

Music from medieval, renaissance and early baroque periods hosted by Ross Duffin.

## KSMF 89.1 / Rogue Valley

### 9:00 am - 2:00 pm Jazz Sunday

The best in contemporary jazz from the station library.

### 2:00 pm American Jazz Radio Festival

A repeat of the Thursday broadcast on KSOR.

## 9:30 pm St. Paul Sunday Morning

Local funding by Dr. Joel Tobias, Medford Thoracic Associates in Medford.

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**Oct 2** Violinist Cho-Liang Lin and pianist Yefim Bronfman perform music by Schubert and Prokofiev.

**Oct 9** Sitarist Ravi Shankar is accompanied by Kumar Bose, tabla, in classical Indian ragas.

**Oct 16** The Kronos Quartet performs music by Astor Piazzolla, Kevin Volans, Arvo Part, Philip Glass, Peter Sculthorpe and Bill Evans.

**Oct 23** The Academy of Ancient Music Chamber Ensemble performs Mozart's Clarinet Quintet, K. 581; and Schubert's Octet in F, Op. 166.

**Oct 30** Pianist Rudolf Firkusny is featured in a program of works by Schubert, Chopin and Smetana.

## 11:00 am High Performance

An exploration of the diverse art of musical performance hosted by Andre Previn, who is both a noted jazz pianist, and Music Director of the Los Angeles Philharmonic.

**Oct 2** The Moscow Virtuosi perform music by Vivaldi, Shostakovich, Bartok and Tchaikovsky.

**Oct 9** To be announced.

**Oct 16** Andre Previn conducts the Los Angeles Philharmonic in *Don Quixote* by Richard Strauss.

**Oct 23** Andre Previn and guest Itzhak Perlman remember Jascha Heifetz, and talk about the great violinist's career and recordings.

**Oct 30** Baritone saxophonist Gerry Mulligan and his quartet perform in a concert recorded at the JVC Jazz Festival in New York.

## 12:00 pm Chicago Symphony Orchestra

This great American orchestra is conducted by Sir Georg Solti.

**Oct 2** Kenneth Jean conducts *Ecstatic Orange* by Torke; the Piano Concerto in A minor by Grieg, with soloist Juliana Markova; the Symphony No. 72 by Haydn; and *The Pines of Rome* by Respighi.

**Oct 9** Sir Georg Solti conducts the Concerto for Trumpet and Orchestra by Karel Husa, with soloist Adolph Herseth; the Suite from *The Miraculous Mandarin* by Bartok; and the Symphony No. 4 by Brahms.

**Oct 16** Kurt Masur conducts Britten's *Simple Symphony* Op. 4; the Symphony No. 85 in B-flat ("La Reine") by Haydn; and the Symphony No. 5, Op. 47 by Shostakovich.

**Oct 23** Claudio Abbado conducts two works by Tchaikovsky: the Violin Concerto in D, with soloist Midori, and the Symphony No. 4.

**Oct 30** Esa-Pekka Salonen conducts Haydn's Symphony No. 78 in C minor, Bartok's Piano Concerto No. 3, with soloist Stephen Hough; and the Symphony No. 4, *The Inextinguishable* by Karl Nielsen.



## 2:00 pm A Musical Offering

This series presents concert performances of music from the renaissance through the classical periods.

**Oct 2** The Smithson Quartet performs works by Haydn and Beethoven.

**Oct 9** Christopher Hogwood conducts the Handel and Haydn Society Ensemble and soloists in two works by Haydn: the Symphony No. 104 ("London"), and the Mass No. 9 in D ("Lord Nelson").

**Oct 16** Conductor Bill Grey directs the Handel and Haydn Society musicians in works by Mozart, Britten, Monteverdi, Jannequin and Brahms.

**Oct 23** Les Arts Florissants directed by William Christie performs music by Bouzignac, Moulinie, Lambert and Charpentier.

**Oct 30** Thomas Dunn conducts the Handel and Haydn Society musicians in Britten's *Simple Symphony*; Haydn's "Farewell" Symphony; and Mozart's Piano Concerto No. 19 in F, with soloist Christopher O Riley.

## 4:00 pm New Dimensions

New Dimensions features interviews with leading figures in philosophy, literature, psychology, health, politics and religion.

*Program acquisition funded by Soundpeace of Ashland. Local transmission funded by grants from Dr. John Hurd of the Family Chiropractic Center, Klamath Falls; Richard Wagner, and Joyce Ward, Architects, Ashland; and The Websters, Spinners and Weavers of Guanajuato Way, Ashland.*

**Oct 2** **The Power of Self-Healing, with Meir Schneider.** Schneider tells how he cured himself of blindness, and in the process became aware of the extraordinary self-healing powers of the human body.

**Oct 9** **The Past is Present, with Rupert Sheldrake.** A 1988 update of Sheldrake's controversial theory of "morphic resonance," which challenges some fundamental assumptions of established science.

**Oct 16** **The Path of Partnership, with Hugh and Gayle Prather.** This couple shares their experiences of marriage, and offers a wealth of practical wisdom for anyone in a relationship.

**Oct 23** **Natural Medicine, with Andrew Weil, M.D.** A view of the diverse range of healing methods available, including those from traditional cultures, alternative approaches, and modern medical technology.

**Oct 30** **New Visions of Consciousness, with Stanislaw Grof.** A pioneer in the exploration of the human mind and psyche. Grof explains the continuity of experience that underlies consciousness.

## 5:00 pm All Things Considered

This weekend edition of National Public Radio's award-winning nightly news magazine.

## 6:00 pm The Folk Show

Nancy Spencer presents a wide variety of folk music, including occasional performances by local musicians, live broadcast recordings, and more.

*Partial funding provided by Gallery Obscura, Ashland.*

## 8:00 pm Sing Out's Songbag

This program brings you a weekly topical mix of different styles of folk music. Produced and hosted by Bill Munger.

*Local funding provided by Patricia Seiler and Philip Studenberg, Attorney at Law, Klamath Falls.*

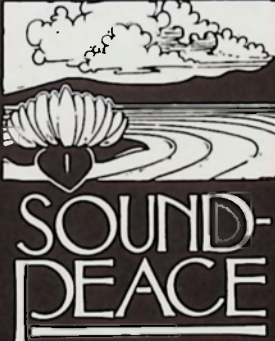
## 9:00 pm Possible Musics

New Age music from all over the world. The program also includes:

### 11:00 am Music From The Hearts Of Space

*Local funding by Soundpeace, Ashland; and by Gallery Obscura, Ashland.*

## 2:00 am Sign-Off



**Metaphysical books of the East and West. Sanskrit & Tibetan grammars and dictionaries. Unique educational materials. Hospice materials for comforting adults and children. Art and religious objects.**

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# Monday

\*by date denotes composer's birthdate

## 5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

6:50 am Local and regional news

6:57 am Russell Sadler's Oregon Outlook

**KSMF 89.1 / Rogue Valley**  
Morning Edition continues until 9:00 am

## 7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and the KSOR News Department presents the latest local and regional news at 7:30, 8:30, 9:00 and 9:30 am. Also:

### 7:37 am Star Date

*Local funds by Doctors of Optometry Douglas G. Smith and Richard Nelson; the Allen Johnson Family; the Northwest Nature Shop of Ashland; and Burch and Burnett of Coquille.*

### 8:37 am Ask Dr. Science

*Local funds by the Gateways Program of Douglas Community Hospital, Roseburg.*

### 9:57 am Calendar of the Arts

## 10:00 am - 2:00 pm First Concert

Your host is Pat Daly.

Oct 3 BERLIOZ: *Harold in Italy*

Oct 10 SCHUBERT: Piano Sonata in B-flat, D. 960

Oct 17 HINDEMITH: Symphony, *Mathis der Maler*

Oct 24 MOZART: String Quartet No. 19

Oct 31 SCHUBERT: Symphony No. 2

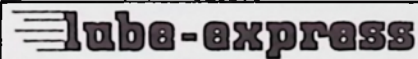
## 12:00 n KSOR News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

## 2:00 pm St. Louis Symphony

A series of broadcast concerts lead by Music Director Leonard Slatkin.

Oct 2 Sir Georg Solti and Leonard Slatkin share conducting honors in this program, which includes Barber's Overture to *The School for Scandal*; Mozart's Piano Concerto No. 9, with soloist John Browning; and the Symphony No. 5 by Tchaikovsky.



**10-MINUTE OIL CHANGE**

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## 2:00 pm The Philadelphia Orchestra Beginning October 10

Music Director Riccardo Muti and a host of distinguished guest conductors lead this concert series.

Oct 10 Riccardo Muti conducts this all-Beethoven program, which includes the *Leonore Overture No. 3*, Op. 72b, and the Symphonies No. 4 and 5.

Oct 17 Erich Leinsdorf conducts the *Philharmonic Concerto* by Hindemith; the Piano Concerto No. 2 by Bartok, with soloist Yefim Bronfman; the *Dumbarton Oaks Concerto* by Stravinsky; and the Concerto for Orchestra by Kodaly.

Oct 24 Charles Dutoit conducts the *Creatures of Prometheus Overture*, Op. 43 by Beethoven; the Cello Concerto in B minor, Op. 104 by Dvorak, with soloist Yo-Yo Ma; and the Symphony No. 4 in D minor, Op. 120 by Schumann.

Oct 31 Riccardo Muti conducts *The Unanswered Question* by Ives; Oboe Concerti by Haydn and Bellini, with soloist Richard Woodhams; and the Symphony No. 7 in A by Beethoven.

## 4:00 pm Fresh Air

Host Terry Gross interviews leading figures in politics, entertainment, letters and the arts.

## 4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff and hosted by News Director Annie Hoy. Mondays include *Thinking Ahead: Issues in Ageing* hosted by Judith Bernstein.

## KSMF 89.1 / Rogue Valley

### 4:30 pm Fresh Air

Interviews, reviews and news headlines.  
hosted by Terry Gross.

## 5:00 pm All Things Considered

Robert Siegel and Rene Montagne host this award-winning news magazine.

*Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris and Collins of Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.*

## KSMF 89.1 / Rogue Valley

### 6:30 pm The Jefferson Daily

A repeat of the 4:30 broadcast on KSOR.



6:30 pm Siskiyou Music Hall

Oct 3 JANACEK: *Idyll*

Oct 10 TCHAIKOVSKY: Symphony No. 2  
("Little Russian")

Oct 17 VAUGHAN WILLIAMS: *The Lark  
Ascending*

Oct 24 SIBELIUS: Violin Concerto

Oct 31 FRANCAIX: Concerto for Two  
Pianos

KSMF 89.1 / Rogue Valley

9:00 pm Siskiyou Music Hall continues  
with classical music until 2:00 am.

9:00 pm The S.S. Glencairn Plays

Jose Quintero directs definitive radio productions of Eugene O'Neill's four famous "Glencairn Plays," dramas set aboard the fictional ship S.S. Glencairn.

Oct 3 **The Long Voyage Home** A group of sailors begins to understand home is a longing never to be realized by those who have given themselves to the sea (This concludes the series.)

9:00 pm Babbitt

Beginning October 10

Ed Asner and Nan Martin as George and Myra Babbitt head an all-star Hollywood cast in this 29-part adaptation of Sinclair Lewis' classic novel. The cast also includes Amy Irving, Marsha Mason and Michael York.

Oct 10 Dawn breaks over the town of Zenith, hometown of George F. Babbitt, realtor and model citizen.

Oct 17 Babbitt is awakened from his dream of the Fairy Child, and faces his family at breakfast.

Oct 24 After a brief chat with his neighbor, Babbitt heads downtown to the Offices of the Babbitt-Thompson Realty Company.

Oct 31 It's been a morning of creativity for George Babbitt: he's dictated a form letter, composed a cemetery ad, and made a lunch date.

9:30 pm What Hoi Jeeves

P.G. Wodehouse's daffy characters come to life in this BBC adaptation.

Oct 3 **Bedrooms, Burglary and Broken Troths.** Intending to burgle Aunt Dahlia's pearls, Bertie finds himself in Lady Florence's bedroom.

Oct 10 **A Man's Best Friend is His Cosh** Daphne Delores Morehead, the novelist, arrives at Brinkley and turns Stilton's pumpkin-shaped head.

Oct 17 **Jeeves Mastermind** Bertie brings his cosh to the breakfast table and hears Stilton dismiss Lady Florence as a pill. (This concludes the series.)

9:30 pm The Voice of the Island  
Beginning Oct 24

A surreal thriller, evoking elements of adventure serials, classic mysteries, and espionage thrillers.

Oct 24 President for Life Papa Rufeen's Surveillance Ministry cheerfully looks for assassins who aren't there.

Oct 31 General Fabian's revolution succeeds with the unrequested (and unwelcome) aid of the Perfectly Beautiful Woman. Imelda

10:00 pm Ask Dr. Science

Craziness from the Ducks Breath Mystery Theatre.

Local funding provided by the Gateways Program of Douglas Community Hospital in Roseburg.

10:02 pm Post Meridian

Great jazz for the late night. Call in your requests!

2:00 am \*Sign-Off



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# Tuesday

\*by date denotes composer's birthdate

5:00 am Morning Edition  
6:50 am Regional News  
6:57 am Russell Sadler's Oregon Outlook

KSMF 89.1 / Rogue Valley  
Morning Edition continues until 9:00 am

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7:00 am Ante Meridian

Regional News: 7:30, 8:30, 9:00 and 9:30 am.  
Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Oct 4 CHOPIN: Piano Sonata No. 2

Oct 11 BRITTEN: Four Sea Interludes and  
Passacaglia from *Peter Grimes*

Oct 18 SCHUMANN: Piano Quintet in E-flat

Oct 25 STRAUSS: *Death and Transfiguration*

12:00 n KSOR News

Headlines, weather forecast and the Calendar  
of the Arts.

2:00 pm The Cleveland Orchestra

Christoph von Dohnanyi is Music Director and  
Conductor.

Oct 4 Yuri Temirkanov conducts Britten's  
Variations and Fugue on a Theme of Purcell,  
Op. 34 ("A Young Person's Guide to the  
Orchestra"); Ravel's Piano Concerto for the Left  
Hand, with soloist Leon Fleischer; and  
Stravinsky's *The Rite of Spring*.

Oct 11 Michael Stern conducts Mozart's  
Symphony No. 28 in C. K. 200; the cello  
Concerto, Op. 85 by Elgar, with soloist Yo-Yo  
Ma; the Divertimento from *The Fairy's Kiss*, by  
Stravinsky; and the *Romeo and Juliet* Overture-  
Fantasy by Tchaikovsky.

Oct 18 Jahja Ling conducts the orchestra  
and the Nexus Percussion Ensemble in *Pieces  
of Wood* by Steve Reich; *Connexus* by Wyre;  
*The Birds* by Cahn; and the Symphony No. 3 in  
C minor, Op. 78 ("Organ") by Saint-Saens.

Oct 25 David Zinman conducts *Decoration  
Day* by Charles Ives; Mozart's Piano Concerto  
No. 19 in F. K. 459 with soloist Horacio  
Gutierrez; and Elgar's Symphony No. 1 in  
A-flat, Op. 55.

4:00 pm Fresh Air

Award-winning interviewer Terry Gross talks  
to leading figures in politics, entertainment, and  
the arts.

KSMF 89.1 / Rogue Valley

4:30 pm Fresh Air continues until 5:00 pm  
Local funding by Northwest Food Co.,  
Medford and White City.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in  
Southern Oregon and Northern California.  
Hosted by KSOR News Director Annie Hoy.



**5:00 pm All Things Considered**

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris and Collins. Southern Oregon Family Practice Group. Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

**KSMF 89.1 / Rogue Valley**

**6:30 pm The Jefferson Daily**

A repeat of the 4:30 broadcast on KSOR.

**6:30 pm Siskiyou Music Hall**

- Oct 4** STAMITZ: Concerto in G for Flute and Oboe
- Oct 11** BEETHOVEN: Sonata for Fortepiano and Cello, Op. 5, No. 1
- Oct 18** BEETHOVEN: Symphony No. 4
- Oct 25** MOZART: Symphony No. 29

**KSMF 89.1 / Rogue Valley**

**9:00 pm Siskiyou Music Hall**

Siskiyou Music Hall continues on KSMF until 2:00 am.

**9:00 pm Joe Frank: Work in Progress**

Writer and radio artist Joe Frank, whose work has been described as "inner space poetry" and "a chronicle of the American psyche" brings a new series of audio creations to your radio.

**Oct 4 Rent a Family Part One.** This program tells the story of Eleanor, a divorced woman with two children, who joins an agency that makes her family available for rental to lonely men.

**Oct 11 Rent a Family Part Two.** Eleanor's family appears to have been kidnapped by a "renter," and she compulsively calls her ex-husband, who has remarried.

**Oct 19 Rent a Family Part Three.** Eleanor succeeds in breaking up her ex-husband's marriage.

**Oct 25 A Landing Strip in the Jungle** Joe describes his travels to Asia, and presides over a "Survivor of the Year" competition featuring people who have gone through harrowing experiences.

**10:00 pm Ask Dr. Science**

Produced by the Duck's Breath Mystery Theatre.

**10:02 pm Post Meridian**

All kinds of jazz.

**2:00 am Sign-Off**

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- ☐ Mailings. Help us stuff envelopes, affix labels, etc.
- ☐ Answer telephones during marathons. Four hour shifts. Food at meal times (thanks to Ashland restaurants and volunteers who cook).
- ☐ Alone or ☐ can bring \_\_\_\_\_ friends
- Prefer:
- ☐ 6-10 am ☐ 10 am-2 pm
- ☐ 2-6 pm ☐ 6-10 pm
- ☐ Help prepare and/or deliver food for volunteers during marathons
- ☐ Make phone calls to schedule volunteers, etc.
- ☐ Office work. Tell us your skills.
- ☐ Write articles in *KSOR Guide* (Send a sample of writing).
- ☐ Clip KSOR news stories from my newspaper
- ☐ Your suggestion:

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Address: \_\_\_\_\_

Phone: \_\_\_\_\_

☐ a.m. ☐ p.m.

# Wednesday

\*by date denotes composer's birthdate

- 5:00 am Morning Edition  
6:50 am Regional News  
6:57 am Russell Sadler's Oregon Outlook

**KSMF 89.1 / Rogue Valley**  
Morning Edition continues until 9:00 am

## 7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and KSOR's News staff presents the latest local and regional news at 7:30, 8:30, 9:00 and 9:30 am. Plus:

- 7:37 am Star Date  
8:37 am Ask Dr. Science  
9:57 am Calendar of the Arts
- 10:00 am First Concert  
Oct 5 HAYDN: "Surprise" Symphony  
Oct 12 BEETHOVEN: String Quartet in Op. 130  
Oct 19 BARTOK: Piano Concerto No. 2  
Oct 26 RAVEL: Mother Goose

## 12:00 n KSOR News

Headlines, weather and the Calendar of the Arts

## 2:00 pm The Pittsburgh Symphony Beginning Oct 12

Lorin Maazel has been recently named Music Director of the Pittsburgh Symphony, and shares conducting duties with Michael Tilson Thomas.

- Oct 12 Lorin Maazel conducts Sinfonia da Requiem by Britten; the Haydn Trumpet Concerto, with soloist Wynton Marsalis; and the *Symphonie fantastique* by Berlioz.  
Oct 19 Lorin Maazel conducts the Overture

to *The School for Scandal* by Barber; the Violin Concerto No. 1 in D, Op. 19 by Prokofiev, with soloist Frank Peter Zimmermann; and the Symphony No. 2 by Sibelius.

Oct 26 Lorin Maazel conducts Schubert's Overture to *Rosamunde*; the Symphony No. 2 in F-sharp Minor ("Antar") by Rimsky-Korsakov; and Tchaikovsky's Symphony No. 2 in C minor ("Little Russian").

## 4:00 pm Fresh Air

Host Terry Gross talks with leading figures in politics, literature, entertainment and the arts. Local funding by the Central Valley Times

## KSMF 89.1 / Rogue Valley

4:30 pm Fresh Air continues until 5:00 pm  
Local funding by Northwest Food Co., Medford and White City

## 4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features. Hosted by KSOR News Director Annie Hoy.

## 5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris and Collins, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

## 6:30 pm Siskiyou Music Hall

- Oct 5 BARTOK: Divertimento  
Oct 12 NIELSEN: Symphony No. 5  
Oct 19 WAGNER: *Siegfried Idyll*  
Oct 26 SCHUBERT: Piano Sonata in A, D. 959

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### 7:00 pm Music Memory

An annual project with area schools designed to introduce students to concert music. Educators are invited to contact KSOR for information on participating in Music Memory.

- Oct 5 HAYDN: "Surprise" Symphony
- Oct 12 MOZART: *Eine Kleine Nachtmusik*
- Oct 19 SCHUBERT: "Erlking"
- Oct 26 SCHOENBERG: *Premonitions*

### 8:00 pm Rogue Valley Symphony Preview October 26

A look at this week's Rogue Valley Symphony concert, featuring RVSO Music Director Arthur Shaw talking about each work.

**KSMF 89.1 / Rogue Valley**

**9:00 pm Siskiyou Music Hall**

continues with classical music until 2:00 am

### 9:00 pm Vintage Radio

Highlights of the best — and worst — of drama and entertainment in radio's "Golden Age." Your host is Stu Burgess. This month is creep show month.

Local broadcast funded by Arnold David Breyer, Attorney at Law, Mt. Shasta.

- Oct 5 **The Inner Sanctum**
- Oct 12 **Weird Circle** Ghost stories
- Oct 19 **Lights Out** "The Spider"
- Oct 26 **SPECIAL: The War of the Worlds** In this one hour special, we present the original production by Orson Welles and the Mercury Theatre of the Air. The production originally aired on Halloween, 1938.

### 9:30 pm Paul Temple

England's most popular radio detective is not Sherlock Holmes, nor is it Lord Peter Wimsey. It's Paul Temple, here in his American debut. Peter Coke plays the lead role.

- Oct 5 Lynn Ferguson describes her abduction. Paul and Steve return to Martella.
- Oct 12 Paul declines the journey to Reading, and warns Inspector Kingston.
- Oct 19 Paul suggests to Miss Wayne that she give a cocktail party, inviting everyone closely connected to the case. (This concludes the series.)

### 10:00 pm Ask Dr. Science

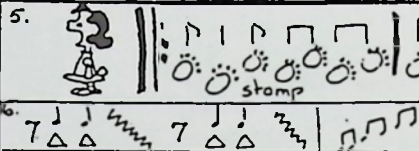
### 10:02 pm Jazz Album Preview

A weekly look at the newest and the best in jazz.

### 10:45 pm Post Meridian

More jazz for the late night.

### 2:00 am Sign-Off



5.

Attention  
TEACHERS!

**Lesson plans available  
for Music Memory Feature**

For twenty weeks during the school year, Siskiyou Music Hall will play a special music selection for the listening and learning pleasure of elementary school students. This is a cooperative effort of area music teachers and KSOR based on lesson plans designed by the University Interscholastic League.

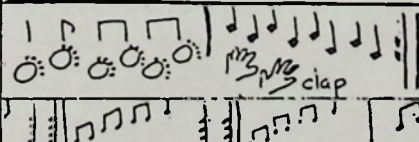
**FIRST BROADCAST OCTOBER 5**

For the 60-page set of lesson plans, including information about obtaining a set of records for classroom use, send your request and \$5 to cover reproduction and mailing to:

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# Thursday

\* by date denotes composer's birthdate

5:00 am Morning Edition  
6:50 am Regional News  
6:57 am Russell Sadler

**KSMF 89.1 / Rogue Valley**  
Morning Edition continues until 9:00 am

7:00 am Ante Meridian  
Host Howard LaMere blends classical music and jazz, and the KSOR News staff presents the latest local and regional news at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date  
8:37 am Ask Dr. Science  
9:57 am Calendar of the Arts

## 10:00 am - 2:00 pm First Concert

Oct 6 RAVEL: String Quartet  
Oct 13 DEBUSSY: Nocturnes  
Oct 20 POULENC: Sonata for Oboe and Piano  
Oct 27 MAHLER: *Ruckert Lieder*

## 12:00 n KSOR News

Headlines, weather and the Calendar of the Arts

## 2:00 pm Music from Europe

A series of performances by great European orchestras.

Oct 6 Music by Vivaldi, Tchaikovsky, and Mozart is played by the Lithuanian Chamber Orchestra, the Berne Symphony, and the Bavarian Radio Symphony.

Oct 13 Works by Bach, Dvorak, Mozart and Schumann are performed by the Sinfonia Varsova of Poland, the Rumanian Radio Symphony, and the Berlin Radio Symphony.

Oct 20 A program of Twentieth Century symphonies by Frank Martin, Dezider Kardos, Josef Tal, and Aulis Sallinen.

Oct 27 Contemporary works by Morton Feldman, Jacob Druckman, David Lang and John McGuire comprise this program.

## 4:00 pm Fresh Air

Host Terry Gross welcomes leading figures in the arts, literature, politics and entertainment.

**KSMF 89.1 / Rogue Valley**

4:30 pm Fresh Air continues until 5:00 pm  
Local funding by Northwest Food Co.,  
Medford and White City.



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**4:30 pm The Jefferson Dally**

KSOR's weekday report on events in Southern Oregon and Northern California, hosted by KSOR News Director Annie Hoy. News, weather, and features, including Russell Sadler's Oregon Outlook.

**5:00 pm All Things Considered**

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg and Morris, Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

**KSMF 89.1 / Rogue Valley**

**9:00 pm Siskiyou Music Hall**

continues with classical music until 2:00 am

**6:30 pm Siskiyou Music Hall**

**Oct 6** HANDEL: Water Music

**Oct 13** MOZART: Violin Concerto No. 5

**Oct 20** COPLAND: Four Dance Episodes from Rodeo

**Oct 27** SCHUMANN: Symphony No. 1 in B-flat

**KSMF 89.1 / Rogue Valley**

**9:00 pm Siskiyou Music Hall continues**  
with classical until 2:00 am

**9:00 pm Le Show**

Harry Shearer's outrageous weekly comedy program from KCRW in Santa Monica. Shearer mixes music with comedy and satire, and occasionally flatters KSOR on the air.

**10:00 pm Ask Dr. Science**

Late night nuttiness.

**10:02 pm American Jazz Radio Festival**

A weekly series of jazz in performance, produced by NPR.

**Oct 6** Hilton Ruiz and Eddie Palmieri play their Latin jazz sounds in a concert from the Village Gate in New York City.

**Oct 13** A celebration of the birthday of Thelonius Monk features Wynton Marsalis, Bobby Shew, Leslie Drayton, and Dizzy Gillespie.

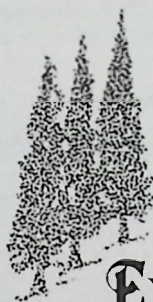
**Oct 20** Dizzy Gillespie and James Moody appear in another birthday tribute, this one for Dizzy Gillespie.

**Oct 27** Marian McPartland, Lew Tabackin, Dave McKenna and others are featured in a concert from the 1987 Main Street Jazz Festival.

**12:00 m Post Meridian**

The best in jazz. Call in your requests.

**2:00 am Sign-Off**



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# Friday

\*by date denotes composer's birthdate

## 5:00 am Morning Edition

Includes regional news at 6:50, and Russell Sadler's Oregon Outlook at 6:57 am.

## KSMF 89.1 / Rogue Valley Morning Edition continues until 9:00 am

## 7:00 am Ante Meridian

Regional news at 7:30, 8:30, 9:00 and 9:30 am, plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

## 10:00 am - 2:00 pm First Concert

Oct 7 MENDELSSOHN: Symphony No. 5

Oct 14 SHOSTAKOVICH: Cello Concerto No. 1

Oct 21 RACHMANINOFF: Piano Concerto No. 3

Oct 28 BEETHOVEN: Symphony No. 5

## 12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

## 1:00 pm Music from Washington

Concerts recorded in the nation's capitol.

Oct 7 The Tokyo String Quartet performs music by Beethoven.

Oct 14 The Australian Chamber Orchestra performs works by Mozart, Sculthorpe, Haydn and Schubert.

Oct 21 Pianist Barry Douglas plays music by Brahms and Tchaikovsky.

Oct 28 Flutist Jean-Pierre Rampal and pianist/harpsichordist John Steele Ritter perform music by Handel, Bach, Haydn, Moscheles, Bartok and Joplin.

## 3:30 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz. (Repeated on KSMF Saturdays at 3:00 pm) Local broadcast made possible by Jackson County Federal Savings and Loan.

Oct 7 Jay McShann who along with Count Basie helped define the Kansas City sound, talks about the early days of his band, when it included a young sax player named Charlie Parker.

Oct 14 Norma Teagarden jazz pianist and member of the legendary Teagarden family plays "Between the Devil and the Deep Blue Sea," and "Truly."

Oct 21 Judy Collins has transcended her early folk career to become the supreme interpreter of classical ballads. She joins Marian for "Trust Your Heart" and "You Can't Take That Away from Me."

Oct 28 Harry Connick, Jr. is a young man of exceptional talent who plays stride, be-bop and beyond. He joins Marian for a duet of "Straight No Chaser."

## KSMF 89.1 / Rogue Valley

## 4:30 pm Fresh Air

Terry Gross provides interviews, reviews and news headlines until 5:00 pm.

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**4:30 pm The Jefferson Daily**

KSOR's weekday report on events in Southern Oregon and Northern California. Friday includes Steve Forrester's report on events in Washington D.C. as they affect the Northwest, and Russell Sadler's Oregon Outlook.

**5:00 pm All Things Considered**

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg and Morris, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

**KSMF 89.1 / Rogue Valley**  
**6:30 pm The Jefferson Daily**  
Repeat of 4:30 broadcast on KSOR

**6:30 pm Siskiyou Music Hall**

**Oct 7 ROSENBERG:** Suite from "Orpheus in Town"

**Oct 14 SAINT-SAENS:** Clarinet Sonata

**Oct 21 TOURNIER:** Sonatine for Harp

**Oct 28 RAVEL:** Introduction and Allegro

**8:00 pm New York Philharmonic**

A series of concerts under the direction of Zubin Mehta, and distinguished guest conductors.

**Oct 7** Klaus Tennstedt conducts an all-Beethoven program, including the Piano Concerto No. 3 in C minor, Op. 37, with soloist Radu Lupu; and the Symphony No. 3 in E-flat ("Eroica").

**Oct 14** Zubin Mehta conducts *Symbolon* by Zwiliich; the Bartok Violin Concerto No. 2, with soloist Itzhak Perlman; and *The Rite of Spring* by Igor Stravinsky.

**Oct 21** Pierre Boulez conducts *Sinfonia* by Luciano Berio; Boulez's own composition, *Notations*; and *La Mer* by Debussy.

**Oct 28** Zubin Mehta conducts the Violin Concerto in B by Mozart, with soloist Isaac Stern; the Violin Concerto No. 2 by Davies, again with Isaac Stern; and the Symphony No. 2 in D by Brahms.

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**KSMF 89.1 / Rogue Valley**  
**10:00 pm Siskiyou Music Hall**  
continues with classical music until 2:00 am

**10:00 pm Ask Dr. Science**

A Friday night dose of Duck's Breath Humor.

**10:02 pm New Program! World Beat**

Reggae, afropop, zouk, highlife, calypso, Brazilian pop, *nueva cancion*, and all sorts of other great pop music from around the world. An upbeat end to the week.

**10:02 pm Afropop**  
**Beginning October 28**

From National Public Radio, this weekly series will introduce you to the exciting, infectious music of contemporary Africa. Host Georges Collinet, from Cameroon, is a veteran broadcaster whose programs are heard regularly by more than 80 million listeners throughout Africa. This program will be a regular part of each week's "World Beat" program.

**2:00 am Sign-Off**

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# Saturday

\*by date denotes composer's birthdate

## 6:00 am Weekend Edition

NPR's weekend news magazine, hosted by Scott Simon. Includes:

## 7:37 am Star Date

## KSMF 89.1 / Rogue Valley

Weekend Edition continues until 10:00 am

## 8:00 am Ante Meridian

Jazz and classical music for your Saturday morning, along with features and an occasional surprise. Includes:

## 9:00 am Calendar of the Arts

## 9:30 am Duck's Breath Homemade Radio

Saturday morning madness from the crazy Duck's Breath gang.

## 10:00 am Jazz Revisited

Funding for local broadcast is provided by Gregory Forest Products in Glendale and its Veneer Plant in Klamath Falls.

**Oct 1** **ETs** Electrical transcriptions, records available only to radio stations and featuring big bands.



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**Oct 8** **Tesch** Recordings from the brief career of Frank Teschmacher.

**Oct 15** **Band Battles** Match-ups of some of the major bands of the swing era.

**Oct 22** **Keynotes** Fine small-group jazz from the 40s from one of the independent record companies.

**Oct 29** **Parallels** Comparative versions of "Man with the Horn," "I'm Coming Virginia" and "On Treasure Island."

## 10:30 am Jazz

A half-hour of classic jazz from the station library. (Program will no longer be heard after October 22, when the opera moves to a 10:30 am start time.)

## KSMF 89.1 / Rogue Valley

**10:00 am** **Car Talk** The Tappet Brothers (Tom and Ray Magliozzi) mix wisecracks with expert automotive advice.

## 11:00 am Vintage Jazz

**2:00 pm** **Vintage Jazz at the Vineyard**  
A series of live performances by traditional jazz greats.

**3:00 pm** **Marian McPartland's Piano Jazz**  
A repeat of Friday's broadcast.

## 11:00 am NPR World of Opera

Local broadcast funded by Sun Studs of Roseburg and North Bend.

**Oct 1** **Vanessa** by Samuel Barber. Patricia Wells sings the title role in this Opera Theatre of St. Louis production.

**Oct 8** **Oberon** by Weber. In this magical production by the Opera Theatre of St. Louis, Allan Glassman sings the role of the Elf King Oberon.

**Oct 15** Opera to be announced.

## 10:30 am Canadian Opera Company Beginning Oct 22

A six-part series produced by Canada's largest opera company.

**Oct 22** **La Forza del Destino** by Verdi. Maurizio Arena conducts, and the cast includes Stefka Evstatieva, Gabrielle Prata, Judith Forst, Allan Monk and John Cheek.

**Oct 29** **Lucia di Lammermoor** by Donizetti. Nelly Miricioiu sings the title role, and Christian Badea conducts.

## 2:00 pm Sea Cliff Chamber Players

This new series from NPR brings you chamber music by this renowned group of young performers.

**Oct 8** The Sea Cliff Chamber players perform music by Mahler, Bloch, Smetana, Mozart, and Johann Strauss, Jr.



**Oct 15** Music by Beethoven, Ravel, Davidovsky, Mendelssohn, and Marga Richter.

**Oct 22** This week, music by Schubert and Mozart.

**Oct 29** Works by Schubert, Villa-Lobos, Mozart and Webern.

**4:00 pm The Studs Terkel Almanac**

The weekly best of Studs' daily Chicago broadcast features interviews, readings, and occasional surprises. Produced by WFMT, Chicago.

**Oct 1** Harmonica virtuoso Larry Adler talks about his autobiography *It Ain't Necessarily So*.

**Oct 8** A round-table discussion on education with educators Herb Kohl and Ron Jones and actor Edward Olmos, who starred in the film "Stand and Deliver."

**Oct 15** Studs interviews songwriter Anne Hills.

**Oct 22** Author David Farber recounts the activities surrounding the 1968 Democratic Convention.

**Oct 29** The participants of "The Greatest Story Ever Told," talk about the play, which features workers telling their life experiences.

**5:00 pm All Things Considered**

**6:00 pm Mountain Stage**

Larry Groce hosts this weekly live concert broadcast from West Virginia, featuring all kinds of music, comedy, and other surprises.

**Oct 1** Terrence Simien and the Mallet Playboys, the zydeco band featured in the film, "The Big Easy," join jazz singer Laurel Masse, formerly of the Manhattan Transfer.

**Oct 8** Larry Groce hosts an all-acoustic

show, featuring Trapezoid, Happy and Artie Traum, and eclectic musicians Amy Fradon and Leslie Ritter.

**Oct 15** Folk singer John Herald and the duo of Parsons and Green are this week's guests.

**Oct 22** Violinist Richard Greene leads the Greene String Quartet in innovative folk, rock and jazz arrangements; and Mike Marshall and the Modern Mandolin Quartet perform their unique brand of classically-influenced "new acoustic music."

**Oct 29** Larry Groce and the "Mountain Stage" regulars travel to the South Carolina State Fair.

**8:00 pm A Prairie Home Companion**

The news from Lake Wobegon continues. Funding for local broadcast provided in part by The Medford Mail Tribune and Mid-Oregon Printing of Roseburg.

**10:00 pm The Blues**

Your host is Mick Eaton.

**2:00 am Sign-Off**



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## Reading

I've been glancing over as I turn each page  
 for nearly an hour now, and the lizard's  
 still crouched outside the window, its blunt head  
 tilted toward the dark. What's it waiting for?  
 No insects in this cold, only a few leaves  
 blowing by, only the October night  
 and this five-inch dragon, gripping the sill  
 and growing stranger the longer I stare.

The rabbit's nerves I understand — we had  
 the same mother once, a furry something  
 who stayed alive through luck and jumpiness  
 in the fern-swamps of Tyrannosaurus.  
 When coyotes howl my scalp prickles, a call  
 of my own turns over in its sleep. Even  
 the birds, reptilian themselves, are bright  
 and soft in their masquerades of feathers,  
 they warm their young —

but this lizard's belly

must be as cool as window glass. It's blood  
 moves glacially. It's part of the night  
 some silent way I've forgotten. It's home,  
 it waits for nothing. I put down my book,  
 ease closer across the carpet: I see  
 the palpitation in its waxy throat,  
 the splayed fingers, tensed elbows, the tail  
 curved on a leaf — and the blunt head flicks,  
 one yellow side-staring eye takes hold of me.  
 I do know it somehow, it's a sunken dream  
 I can't quite raise. *Lizard*, I say, as if  
 the sound could clarify, as if to stir  
 some answer from the stillness of its gaze,  
 not curious, not fearful, but aware.  
 We stare through glass, taking in what we can,  
 each a vague trouble in the other's eye.



## One Place to Begin

You need a reason, any reason — skiing, a job  
in the movies, the Golden Gate Bridge.  
Take your reason and drive west, past the Rockies.  
When you're bored with bare hills, dry flats  
and distance, stop anywhere.  
Forget where you thought you were going.  
Rattle through the beer cans in the ditch.  
If there's a fence, try your luck — they don't  
stop cows.  
Follow the first hawk you see, and when the sagebrush  
trips you, take a good look before you get up.  
Catch a sockful of prickly-pear spines — the desert  
gets by without government.  
Crush juniper berries, breathe the smell, smear  
your face.  
When you wonder why you're here, yell as loud  
as you can and don't look behind.  
Walk. Your feet are learning.  
Admit you're afraid of the dark.  
Soak the warmth from scabrock, cheek to lichen.  
The wind isn't talking to you. Listen anyway.  
Let the cries of coyotes light a fire  
in your heart.  
Remember the terrible song of stars — you knew it  
once, before you were born.  
Tell a story about why the sun comes back.  
Sit still until the inches give up, lizards  
ignore you, a mule deer holds you in her eyes.  
Explain yourself over and over, forget it all  
when a scrub jay shrieks.  
Imagine sun, sky, and wind the same, over your  
scattered white bones.  
You're close now.  
Wander up a dusty ravine until your nose  
smells something different.  
Climb to the green grass, the stand of aspens.  
Squirm your toes in black mud, with the tracks  
of hooves and paws.  
Drink. The face that rises to meet you  
has been waiting for you to come home.

## Note To A Young Fisherman

*for Andy Hamilton*

Before your rod arched  
with that unseen strike  
and the taut line sang  
through the surface of possibility,  
the ocean within you was still,  
brilliant with what could be,  
ready to be surprised.  
You might have reeled  
a mermaid from that water.

It's not the lure, it's that  
glint of mind that gets the fish.  
Cast yourself far from shore,  
don't fear drifting in darkness.  
Visions will flash from the depths.  
Understanding will tug, slip away,  
tug again. And someday  
the one you've been waiting for  
will swirl to your surface,  
fighting hard as it must,  
the wise and beautiful one  
you somehow knew was there.

**John Daniel** has lived in the Northwest since the late 1960s, working as a logger, railroader, rockclimbing instructor and writing instructor. He lived on a ranch near Klamath Falls for several years before receiving a Wallace Stegner Fellowship in Poetry at Stanford University where he then taught creative writing. This summer he returned to Klamath Falls to teach a creative prose class at OIT. Daniel recently moved to Portland and will teach writing at Lewis and Clark College. The work here is from *Common Ground*, a book of poems by John Daniel, published by Confluence Press, Inc. 1988.

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Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

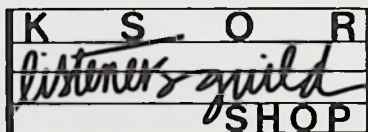


# ARTS EVENTS

**For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 10 and noon.**

- 1 Musical: "Rainmaker,"** 8 pm  
Harbor Hall, 235 Second Street  
(503) 347-4404 **Bandon.**
- 1 Exhibit: Contemporary Prints and Drawings from the Utah Museum of Fine Arts.** Hours: Tues-Fri 11-5; Sat. 1-5  
Schneider Museum of Art  
Southern Oregon State College  
(503) 482-6245 **Ashland.**
- 1 thru 2 Oregon Shakespeare Festival on the Elizabethan Stage: *Henry IV Love's Labors Lost*** closes Oct. 1. *Twelfth Night* closes Oct. 2. Tickets and free brochure: N. Main and Pioneer Streets, P.O. Box 158.  
(503) 482-4331 **Ashland.**
- 1 thru 8 Juried Art Show**  
Klamath Arts Council Awards  
Cogley Art Center Gallery  
4035 S. 6th Street  
(503) 884-8699 **Klamath Falls.**
- 1 thru 13 Exhibit: Barbara Eshoo, Watercolor painting.**  
Hours: Tues-Sat 10:30 am - 5:30 pm.  
Sun., 11 am - 2 pm  
Hanson Howard Gallery  
82 North Main  
(503) 482-2562 **Ashland**
- 1 thru 15 Exhibit: Nancy Hedges, Ceramist** back by popular demand, and **Eileen C. Duffy, Watercolors**  
230 Second Street Gallery  
(503) 347-4133 **Bandon.**
- 1 thru 16 Exhibit: How we see and use our planet.** West Coast landscape paintings and scientific projects by geologists and environmentalists.  
Coos Art Museum, 235 Anderson Avenue  
(503) 756-0317 **Coos Bay**
- 1 thru 16 Comedy: "Greater Tuna"** hilarious tour de force about radio station OKKK and the citizens of Greater Tuna, Texas. House opens 7 pm; show at 8 pm. Box office 1 - 9 pm. Reserved tables. Tightwad Tuesdays, all seats \$7.50.  
Oregon Cabaret Theatre, 1st & Hargadine  
(503) 488-2902 **Ashland.**

- 1 thru 29 Oregon Shakespeare Festival at the Black Swan Theatre:**  
*Ghosts* continues through Oct 28.  
*Orphans* continues through Oct 29.  
Tickets and free brochure:  
N. Main and Pioneer Streets, P.O. Box 158  
(503) 482-4331 **Ashland.**
- 1 thru 30 Oregon Shakespeare Festival in the Angus Bowmer Theatre:**  
*Romeo and Juliet* continues through Oct 30; *Boy Meets Girl* continues through Oct 28; *Penny for a Song* reopens Sept 25, closes Oct 29.  
*The Emperor* continues through Sept 18; *The Iceman Cometh* continues through Oct 29. Tickets and free brochure:  
N. Main and Pioneer Streets, P.O. Box 158  
(503) 482-4331 **Ashland.**



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- 1 thru 30 Exhibit: John Richen, sculptor and Monica Setzel, weaver.**  
Hours: Mon-Fri. 1 - 5 pm  
Whipple Fine Arts Gallery  
Umpqua Community College  
(503) 440-4600 **Roseburg.**
- 1 thru 31 Exhibit: The Bead Goes On Visual Arts Resources Traveling Exhibit**  
Rogue Gallery, 40 South Bartlett  
(503) 772-8118 **Medford.**
- 1 thru 31 Exhibit: Explores the impact of rail transportation** on the lives of area residents through photographs, railroad memorabilia and transportation artifacts.  
Coos County Historical Society Museum  
Simpson Park  
(503) 756-6230 **North Bend.**
- 1 thru 31 Exhibit: Rob Gischer, Illusionistic Collages utilizing mixed media. Suzanne Hanson, Collages from City Life, mixed media. Pat Stewart, Basketry**  
Wiseman Gallery  
Rogue Community College  
(503) 479-5541 **Grants Pass.**
- 1 thru 31 Invitational Exhibit: Artists of exceptional interest** in all media will be invited for group and one-man shows during the fall. All artists are invited to submit work to the screening committee. Contact Gallery Director Sylvia Stone, Lighthouse Art Center, Inc.  
575 U.S. Highway 101 South, P.O. Box 993  
(5707) 464-4137 **Crescent City**
- 1 thru the month Exhibit: Original paintings, graphics and art on Shakespearean themes, featuring *Romeo and Juliet*, *Twelfth Night*, and *Henry IV*** plus English Genealogical charts, maps historical data. Open daily 10 am - 5 pm (closed Tues.) Daily gallery talks and lectures. Shakespeare Art Museum,  
460 "B" Street  
(503) 482-3865 **Ashland.**
- 3 Ballet: New York Ballet**, sponsored by Roseburg Community Concert Assoc.  
8 pm Jacoby Auditorium  
Umpqua Community College  
(503) 440-4600 **Roseburg.**
- 6 thru 9 Theater: "Of America I Sing"**  
A one-man show based on the life of Walt Whitman. 8pm. Matinee 2pm Oct 9  
Rogue Building  
Rogue Community College  
(503) 479-5541 **Grants Pass.**
- 7 thru 9 Quilt Show: Annual South Coast Quilt Show.** Gold Beach-Wedderburn Chamber of Commerce  
(503) 247-7526 **Gold Beach.**
- 7 thru 28 Exhibit: Wildlife Artists in conjunction with Wildlife Safari**



### **Membership Weekend.**

Hours: 11 am - 6 pm, Mon - Fri.

Sales-exhibit gallery hours:

12 - 6 pm, Mon - Fri, 1 - 4 pm, Sat.

Reception for artists: Fri, Oct 7, 7-9 pm

Umpqua Valley Arts Center

1624 West Harvard Blvd.

(503) 672-2532 **Roseburg.**

### **12 Books and Bagels**

12 Noon in the Library

Umpqua Community College

(503) 440-4600 **Roseburg.**

### **14 Lecture: Steam-Whistle Logging**

**Slide show and lecture by Edwin Bigham**

Presented by Oregon Committee for the Humanities. 7:30 pm.

Ruch Branch Library

(503) 899-7438 **Ruch**

### **14 thru 31 Exhibit: Claire Barr Wilson, Clay Sculpture; Halloween Extravaganza, Masks and Costumes.**

Hours: Tues-Sat

10:30 am - 5:30 pm, Sun 11: am - 2 pm

Hanson Howard Gallery, 82 North Main

(503) 482-2562 **Ashland.**

### **15 Poetry Contest Deadline:**

**Women Against Captivity Ministry**

Submit up to three poems; funds assist the shelter for women returning to the community from jail.

Women Against Captivity Ministry

P.O. Box 421, Myrtle Point

(503) 572-3820 **Myrtle Point**

### **16 Concert: Julian Bream, Classical Guitar**

8 pm, Hult Center for Performing Arts

(503) 687-5000 **Eugene.**

### **18 Run for the Arts, 12 noon - 3 pm**

Umpqua Community College

(503) 440-4600 **Roseburg.**

### **21 thru 23 4th Annual Willamette, Umpqua and Pacific Orchid Show**

Plant sales, auction, cultural programs.

Open to the public: 12 - 6 pm, Sat, Oct 22

12 - 5 pm, Sun, Oct 23. For information

regarding set-up times and judging, call

Carol Baughman at (503) 267-4734.

Pony Village Shopping Mall

1611 Virginia

(503) 267-4734 **North Bend**

### **21 thru 31 Exhibit: Mixing It Up.**

An exhibition of work of artists working in non-traditional materials.

Coos Art Museum, 235 Anderson

(503) 267-3901 **Coos Bay.**

### **28 Book Review: Book & Breakfast 6:30 am**

Sponsored by Douglas County Library

Douglas County Justice Hall cafeteria

(503) 440-4308 **Roseburg.**

### **28 Master Class for gifted West Coast cellists**

conducted by world renowned cellist,

**Karine Georgian.** 2-5 pm

Music Recital Hall

Southern Oregon State College

(503) 482-6331 **Ashland**

### **29 Recital: Karine Georgian, world-renowned cellist playing her Guarnierius de Gesu cello.**

Music Recital Hall

Southern Oregon State College

(503) 482-6331 **Ashland.**

### **OREGON ARTS**



Published with funding assistance from the Oregon Arts Commission, an affiliate of the National Endowment of the Arts.

### **Guide Arts Events Deadlines**

December Issue: October 14

January Issue: November 10

### **Calendar of the Arts Broadcast**

Items should be mailed well in advance to permit several days of announcements prior to the event.

Mail to: KSOR Calendar of the Arts  
1250 Siskiyou, Ashland, OR 97520.




## **The Northwest Bach Ensemble Begins New Season**

On Saturday, October 1 at 8:00 pm in the Southern Oregon State College Recital Hall, the Northwest Bach Ensemble will open its 1988-89 concert season with a program of chamber music entitled "Bach and Friends." Tickets are available at Bloomsbury Books in Ashland; admission is \$8.00 general and \$7.00 for seniors. Tickets will also be available at the door. A portion of the proceeds from the concert will be contributed to a fund for an SOSC Bach Scholarship awarded to a music student each year.

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### Star Date

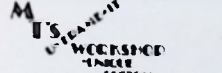
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**Martha Thye**  
523 S. Central, Medford  
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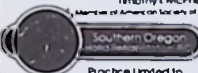
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
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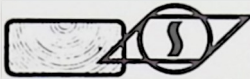
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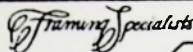
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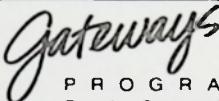
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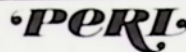
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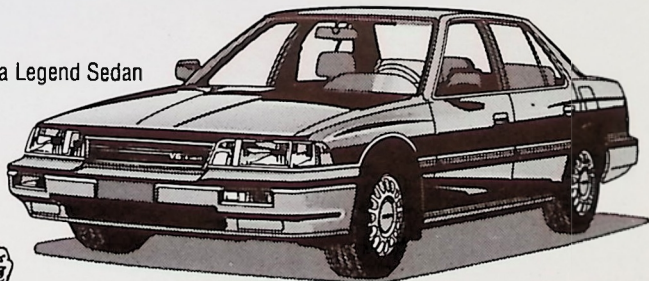
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